

✓
6335

S H O C H I K U

Kabuki Play

"THE PATTERN OF WOMANHOOD"

(Aragami-yama-kokyo-no-Nishikie)

1st Act

----- The Scene of bamboo-sword match -----

To be Presented by Sumizo, Tokizo
Sojuro at Misono-za (Nagoya)
from Dec. 3rd to , '47.

XX X X X X XX

26/11/47
C.C.D. J-2339



SYNOPSIS:

Head maid Onoe commits suicide being insulted
by ill-natured Lady Iwafuji. Her maid-servant Ohatsu
avenged the death of his mistress and says bitter things
to her.

-:-:-:-:-:-:-:-:-

----- SECOND SCENE -----

Main stage shows a beautiful fine hall with beautifully coloured sliding screen in a palace. With Koto curtain rises. Iozaki Motome, six waitress come out and stand in a line with peach-blossoms in the vase.

Motome: To keep the festival for peach-blossoms.

Waitress A: To congratulate the Doll's Festival,

Wait. B: With a strip of paper for writing poems on.

Wait. C: With three couples of vases.

Wait. D: To have a Doll's Festival party.

Wait. E: To congratulate it for Princess.

Wait. E: We all are here, please ask her.

All: To see us all.

Iwafuji: (Comes out leading four maids)

I will ask the Princess to present the peach for you all. To our Princess, we congratulate the Doll's Festival for you.

(At the inside of bamboo-screen)

Hime: Oh peach-blossom begins to bloom?

Motome: Raise the screen.

Wait: All right.

Hime: And where is Onoue?

Iwa: Onoue is now on her errand to your father.

Onoe: Onoe will be there soon.

(With music accompaniment Onoe makes her appearance in gay dress with a beautiful surplice on sambo in her hands and takes her seat in a proper place.)

Hime: Well, how about my father's answer?

Onoe: Yes, he granted your wish and said that you may cut your hair on the very day of Mr. Yoshitaka's third anniversary. And for that he gives you this fine surplice for you.

Hime: Did he grant my wish? That's fine. Onoe, come here.

Onoe: All right.

(Music Onoe draws to her.)

Hime: This incense wood is sent from my Yoshitaka for our engagement gift. But now, since he had died, as it is no use for me but makes me sorry, please send it to his family temple.

Onoe: I thank you for your trust in me so much that leave me this precious wood. Say Lady Iwafuji! I ask your favour for this.

Iwa: Even though your Princess leave it to you, you have to recommend Lady Iwafuji for a once but you only use her favour for yourself. What a lucky lady you are Since you are so, I am no use for her. Take care of yourself

not to fail, I advice you.

Onoe: Oh, Thank you. As I am in-experience, I only
repent on you. Please lead me.

Iwa: Don't mention it. As you are so wise, I have
nothing to teach you. By the way, you are the
daughter of a famous merchant in Hencho?

Kiri: ~~Yes, yes.~~ Kmoto-ya Sagoemon is her father's
name. He has some services for our Lord.

Tone: And he is wealthy above all.

Yoko: And his wealth make her good -----

Aka: Yes, you said that.

Uki: Yes, Money is all to the merchants.

Fuse: And they think they can manage every thing by
money.

Tone: She is but a head-maid.

Iwa: And me, Iwafuji is a lady-in-waiting and my
business is equal to the steward's for Lord.
Therefore I have acquired the martial accomplish-
ments for the defece of intruder as well as
feminine's. You too, should know how to use the
halberd, don't you?

Ono: Yes, I should ----

Iwa: Who taught you?

Ono: Yes, -----

Yoko: Onoe-sama is clever and prudent.

Aka: And who is your teacher?

Fuse: Please tell us the name for our study in future.

Onoe: He who taught me is -----

Kiri: Where does he who taught you live?

Tone: And which one is his style, Shinto or Shinkage?

Yoko: Since you couldn't answer us, I see, you have not acquired any martial accomplishments.

I say, Lady, she acquired nothing.

Iwa: Acquired nothing? That's surprise to me.

They say that he is a thief who knows nothing about his business on his post.

(By this words Onoe sit's straight)

You acquired no martial accomplishments to your post, you are a thief. Thief! Thief! Do you angry with my words, then you should fight with me here right away.

(She presses hard on Onoe, Onoe looks down in deep thought.)

Moto: Just a minute.

(Draws down the bamboo-screen. Ohatsu comes out from the left.)

Don't forget that you are in the face of our Hime-sama. If you want to play some games, they might comfort her, but as to the martial Match-----

Kiri: I say, Motome-sama, even though we are female we should know how to fight.

Tone: Our Princess should be pleased with our plan.

Moto: But at the Hime-sama court the martial match is-----

Yoko: You said so, but Lady Iwafuji has managing power here, hasn't she?

Aka: Not a real match of samurai, but a game for female.

Uki: It might comfort her, I think.

Fuse: As they all agree this, we must haste.

Kiri: I am the best student for Lady Iwafuji.

Tone: I want to have a chance to show my art.

Yoko: For the chance I learned hard.

Aka: The art of halberd is my elation, so her opponent should be -----

Six: Stand up and fight.

Ono: Oh, I -----

Iwa: Then haven't you acquired martial accomplishments?

Ono: Yes, but let me see -----

All: Come on; Come on.

Four: Then we four would -----

(Then Ohatsu addresses herself)

Hatsu: Excuse me wait a minute.

Onoe: Oh! You are Ohatsu?

Hatsu: Yes, I am.

Onoe: Go away you can't be here in the presence of
our Hime-sama, go away, I say.

Hatsu: Sure, I see.

(Hatsu is about to go to the stage passage.

Looking her, Iwafuji-----)

Iwa: Wait!

Hatsu: Oh, yes.

Kiri: You are Onoe's maid aren't you?

Hatsu: Yes, I am.

Iwa: Who permit you to come in here?

Hatsu: No one permits me, but I come here by myself
for I have a favour to ask.

Iwa: You have a favour to ask? To whom?

Hatsu: To you----

Iwa: To me?

Hatsu: Yes, To you. I heard at the next room that you
want to take a martial match with my mistress
Onoe. As you know, she is a daughter of a

merchant, but she acquired martial accomplishments for her post in this court, and she gave me some lessons how to use the sword. Please let me take her place and try with me. Then you can see hers through my skill. Please hear me.

Iwa: Oh, do you say that Onod-dono gave you-----

Hatsu: Some lessons how to use the halberd.

Iwa: Did she?

Kiri: Well, Lady, let her take her mistress' place.

Iwa: Indeed, as she entreats me so earnestly, I will allow her.

Hatsu: Then will you contend with me?

Iwa: No, I won't, but Kirishima will. She is the best among my students around me now. As she entreats me, beat her to your contentment.

Kiri: All right.

(Comes to the stage passage)

Well, Hatsu, you are lucky, for you can contend me before Hime-dono.

Hatsu: Oh, you are Kirishima-sama. I thank you for your kindness to play with me.

(bows)

Kiri: Do you thank me for your miserable fate
falling on you in a time? Ho-ho-hohho.
It's a quite ridiculous.

Moto: Well, Hatsu, come here. Lady allows you.

Hatsu: (bows)

Moto: Don't stand on ceremony. Come on nearer.

Hatsu: Yes.

(Comes to the main stage hesitatingly and
kneels down at the left.)

Iwa: Ready!

Kiri: All right.

(Four maids prepare the bomboo swords)

Don't be impatient.

Tone: Hatsu, hurry up.

(Music. Bamboo sword match between Hatsu and
other six maid in a group. Hatsu beats down them all
one by one.)

Four: Hatsu, you are hard.

Hatsu: Excuse me.

(She is about to go. Iwafuji stops her.)

Iwa: Hatsu, wait!

Hatsu: Have you any business with me?

Iwa: You showed me a fine play. So I want to
contend with you.

Hatsu: No thank you. I am such a mean maid to play
with Lady.

Iwa: Then do you contend with Onoe?

Hatsu: Oh, that can't-----

Iwa: Or do you prefer me?

Hatsu: Well -----

Iwa: Well?

Both: Well, well!

Iwa: How about -----?

Hatsu: Oh, since you want to, I will prefer you for my opponent.

Iwa: Do you?

Hatsu: Yes.

Iwa: Prepare yourself.

Hatsu: All right.

(Samisen music. They both come to the center. With musical accompaniment they have about.)

Hatsu: Do you see my power?

Iwa: You play pretty well.

Hatsu: How about this way?

(Hatsu beats Iwafuji's hand so hard. Iwafuji almost loses her sense in hand. Hatsu is about to knock down Iwafuji's sword to her foes' surprise. Onoe is astonished too. Hatsu puts down the bamboo sword where it was, and is about to go. Then Iwafuji, coming back herself, hits Hatsu severely.)

Hatsu: Oh, you are cowardly. I won over you, I know.
So I put the sword for you. In spite of my will
you stab me in the back.

Iwa: You said that for your explanation. If you won,
why didn't you beat me down. It's too bold to
ask me to fight with your unskill. I see your
mistress' power through you now. You must
improve yourself for more five or six years.
Oh, you rude fellow!

(about to beat.)

Onoe: Keep away yourself you, rude fellow!
Before Hime-sama, I didn't expect you to take
a defiant attitude to Lady among these fine
ladies. But you played splendidly-----
No, I say you intended to play splendidly
with Lady, didn't you? Rude fellow!

Hatsu: I beg your pardon.

Onoe: Keep away.

(Hatsu goes away to the left.)

I beg your pardon for her low grade.

Iwa: But what a ill-mannered maid she is. They
said that fools rush in where angels fear to
treat, for her. There is one more same kind
of a fool. If she has some consciousness, she
should hide herself from our eyes.

But she stands impudently before us in her self-conceit.

Kiri: That is a rash act of an upstart. It's disgrace for you to take the same seat with her.

Iwa: Then let us take another seat and make ourselves comfortable.

Kiri: Ahead us, Lady.

Four: Go in.

(Song Iwafuji and maids go in.)

Hime: Wonderful for her grade Hatsu is. Take care of her well.

Ono: Thank you very much.

Hime: As I said before, you must keep this uncensured wood well until you bring it to his family temple.

Ono: Very important business to me. I received it surely now.

(The bell tells three o'clock.)

Oh, it's three already. I will be here later again, Hime-dono Good-bye.

Ono: Then, Princess-----

All: Go back to your room.

(Music. Bamboo-screen draws down. They all go in. Hatsu comes out.)

Hatsu: What a ill-natured lady she is! She heaped abuses upon my good-natured mistress, and as to the bamboo-sword match, she said she won

against the fact. However it's all right as nothing to worry falls on my mistress. She will be soon back. I will be her room now.

(Looks the bamboo-sword with some thought. Comes to the stage passage in angry. First wooden clapper. Then she haste away with music.)

Wooden clappers.

----- CURTAIN -----

~
16337

S H O C H I K U

Kabuki Play

"THE PATTERN OF WOMANHOOD"

(Kagami-yama-kokyo-no-nishikie)

2nd Act

The Scene of being by sandal

be present by Sumizo, Tokizo, Sojuro
at Misono- Nagoya) from Dec. 3rd
to , '47.

C. C. O. J. 2034



~

ACT II .

The scene of beating by sandal.

Main stage shows a fine.

Room with silvery sliding-screens in a
palace. An alcove on the right.

"After the worship of god
Brave and wise,
They are now going home,
and they all stand
In a line at a shrine-entrance.
Once leads the way
Surrounding by many maids."

Once. Let us go now, lady.

"Lady + wafuji is about
to go unrillingly,
When all at once, Zenroku
bows before her
preventing her way."

Zen: Hollow, lady! I came here to
see you for some business but with
the confusion, I forgot it.
That is, here is the sum of money
which you ordered me to get the other day.

(Iwafuji stops him)

Iwa: I say, Zenroku, I am a Lady-in-waiting,
I won't touch such a dirty thing.
Hand it to my maid-servant, Sawa.

"Reading her unspoken.

words, Taking out Koban."

Zen: You are such a big guns not to touch
money as a dirty thing while we think
it a treasure. But a merchant is
not so he is greedy in spite of his
great wealth.

"He puts Koban in his bosom and haste away
to her home. Looking after him, Iwafuji."

Waf

Iwa: How about, Onoe-dono, isn't he unusual,
that Zenroku to say such words that
he realizes the merchant's character.
He made you feel unpleasant, didn't
he? Ho-ho-ho-ho, Oh, my,
excuse me to say such a thing to you,
I am sorry, for your father is wealthy but
a merchant you come in service in the
court under the temporarily father.
Oh! never mind about my words.

"Saying a spiteful thing,

She tries to abuse Onoe.

But accepting her wisely Onoe,"

Onoe:

Oh, you are so polite, Lady Iwafuji, to mention it. I never mind. As you said, I happened to be in this important service for my father's business' sake fortunately. For my low-birth, I have so many shortcomings before you. I have to ask you to teach me hereafter.

"Like a soft willow tree

Slips her ill will cleverly."

Iwa:

Oh, what did you say? As you are a merchant's daughter, you ask me to point out your ~~shortcomings~~ shortcomings and to teach you? Well said on your tongue. You need not my aid. You can never accept my order for your wisdom. By the way, I say, you are very proud of your father's business, for I can read your pride in your face. Oh, I can see it. I never intend to say, but the power of money is so great, don't show that proud face to us from now. You are the head-maid and I am the lady-in-waiting, equal to the steward for Lord.

Not to speak of the female's accomplishments, but martial accomplishments, I have had to acquire for my post. You have, too, acquired some kinds of military arts, I suppose.

Oh, to whom have you learned? No, I say, who is your teacher? I say, Onoe-dono.

Oh! What happened to you? You said nothing but me. You can't hear me?

"Being scolded, Onoe hides her blushed face,"

Onoe: I am sorry to say

Isa: You have no training for military arts? ~~You have no training.~~ He-ho-ho.

Oh, every body, did you hear her?

In spite of her important post, she have no training for military arts.

O ho-ho-ho. She is the thief, a sinecurist. Don't you think so?

"To her severe attack, Onoe but bears patiently keeping back her tears"

Iwa: Oh, you are weeping. You are sorry? Even though you were born in merchant's home, you are a servant in samurai house.

Now, you must be sorry, I know. Oh, look at her. Look at her sorrowful face.

Ho-ho-ho-ho, Aha-ha ----- O, I remember what you said, you asked me to teach you. Well, now I will teach you something.

"Standing up, she raise her fan in her hands/
to hit. Onoe avoid it wonderfully
to her foe's astonishment.

Then she takes out her short sword
and draws it to the maids' surprise.
Onoe also becomes unbearable and
is about to fight.

However considering her Lord's
favour, and her parents' love
she can't stand against the Lady.

She masters her angry in great sorrow,
and effort no body can't see her
without tears."

Iwa: Are you afraid of me? Or do you fear
this sword? You are quite right.
Then I will put this in my bosom.
Well, let us go back now.

Oh, look at me, my tabi and sandals are very ~~dusty~~
dusty for you. Oh, Onoe-dono,
clean my sandals.

Onoe: Do you mean --- to me ---?

Iwa: Yes, I order you. Are you against me?

Onoe: Well, however ----.

Iwa: Well, however? What do you mean that?

Wipe away the dust. It's the proper business
to a coward like you.

(No sooner than taking off her sandal,

She hits down upon

Onoe's head with it hard.

Then some confusion rise among maids.

Onoe keeps them quiet.)

Onoe: Oh, don't get excited, everybody.

Lady Iwafuji gave me some lessons for me.

I received it with many thanks with my

whole soul and body. Ho-ho-ho-ho.

I say, Lady Iwafuji I appreciate your precious lessons which my parent's couldn't give.

I will train my arts hereafter, and to this

sandal, I would like to keep it forever

with me for the memory of today's lesson.

(She puts it into her bosom.

With astonishment, Iwafuji.)

Iwa: Do you keep it for your memory? For my memory?

What a patient woman you are! I am satisfied with you now. Be careful hereafter.

Well let us go. Let us leave here.

"Putting on another sandal, She has gone away staring Onoe with terrible looking.

Seeing her off, Onoe burst into tears, amidst of many maids."

Maids: Well, Onoe-sama, never mind
her treatment to you. As you know, she is ill-
natured, don't care any more about her and
go back to your home.

"As they comfort her kindly,
She stands, up and haste to her home,
Looking forward her fate intently.
The temple-bell tells the end of day."

18336

拾

S H O C H I K U

Kabuki Play

"THE PATTERN OF WOMANHOOD" (KAGAMI-YAMA-
KOKYO-NISHIKIE)

Third Act

*Deleted
p. 8, 19*

----- Scene of Onoe's Room -----
----- Scene of Crow-cawing Outside Wall -----
----- Scene of Onoe's Room Again -----

To Be Presented By Sumizo, Tokizo and Sojuro Joint
Troupe At The Misonoza Theater, Nagoya From
Dec. 3rd to , '47

C.C.D. J-2039



DRAMATIS PERSONAE:

Lady Iwafuji

Chikara Ushijima

Footman Datehei

Doctor Mokuan

Footman Bekunai

Commoner .

Lady Onoe

Maid-Servant O-hatsu

Parlor-Maid Kirishima

" Tonegi

" Yokobue

" Akashi

-:-:-:-:-

The main stage is a flat stage. In front there are windows with bamboo blinds along the passage. On both sides there are doorways with doors made of several pieces of cedar wood.

There are two entrances on the left. The above all represents the long passage. When the curtain rises, from the right come out Kirishima, Tonegi and Akashi, parlor-maids on the enemy side.

Kirishima: Well, everybody, as Lady and Danjo-sama has plotted, I found fault with Onoe and put her to shame.

Tonegi: Well, then, there will be no other ways for her but to kill herself.

Yokobue: If so, we shall be able to do as we please.

Akashi: I'm very glad to hear it.

If both of them rise in the world, we shall also rise to prominence.

K: I say, don't speak in a loud voice.

Walls have ears.

Now, let's go.

(Thereupon the parlor-maids go to the left.

Just then a joururi or a ballad.drama is recited:)

Joruri: "Seeing them off, O-hatsu comes out from behind the screen on tiptoe, looks around and heaves a sigh."

(From one of the entrances of the left comes out O-hatsu secretly.)

Hatsu:

Oh, what a terrible plot!

As she was so late in coming back, I was worried about her and came here to see her though she might scold me.

Just now I overheard them talk about Iwafujisama and Danjo-sama's intrigue.

I feel anxious about her.

Jo:

"She is faithful to her mistress and waiting for the latter.

Along the long passage Onoe comes back from the palace. She notices Onoe."

(Onoe comes out from the right when O-hatsu notices her.)

Hatsu:

Oh, how are you? Today you're later in coming back than as usual.

You look rather pale.

Is anything the matter with you?

Onoe:

Since I'm in daily service of the palace, sometimes I'm early in coming back, but at other times I'm late in coming back.

You needn't worry about me. Now, follow me.

Jo:

"She does not understand Onoe's words and adjusts the latter's slippers which were a cause of yesterday's mortification.

Onoe is in mental anguish and walks along the passage at a slow pace.

However, O-hatsu does not understand her trouble, but only worries about her."

(O-hatsu adjusts the slippers, accompanies Onoe and goes over there with her.

Without notice, the stage-settings revolve.)

The main stage is a flat stage all over. In front there is an alcove shelf; in the garden on the right there is placed a shrubbery and a wash-hand stand made of a stone; on the left there are paper sliding-doors; and inside there are paper screens, a household altar, tea-things, a small kitchen-range, a drug-pan and fans. The above all represents Onoe's room. When the stage-settings are placed, a vocal solo starts.

Both Onoe and O-hatsu come out over there and immediately enter the room where O-hatsu helps Onoe take off the long over-dress and change her clothes.

Hatsu: I can see your hair is dishevelled and your eyes are filled with tears. I'm very much anxious about you.

Ono: Well, I'll tell you. Young Lady felt heavy in the stomach, so I nursed her and worried about her. Because of the anxiety, I've had a fit of spasm myself.

H: A fit of spasm, eh? Well, then, I'll give you the efficacious drug Shikon in tablet form. (Starts rising to her feet.)

O: No, thank you. Hatsu, now I won't take the drug. Will you please massage me, instead?

H:H: Oh, are you getting better?
Certainly, I'll massage you.

Jo: "She is ready to massage her mistress."

H: Indeed you have stiff shoulders.
Since you're in daily service of the palace
and have a lot of anxiety, no wonder you're apt
to have a fit of spasm.
As for me, I'm low in social standing, so
I'm care-free.
You treat me very kindly just like your
friend though I'm your servant, so I've
nothing to worry about and never become ill.

O: I'm glad to hear it.
By the way, your father is a warrior, isn't he?

H: Yes.

O: You could serve a better person, though.
I'm a commoner's daughter and you're serving
me, so you feel small, don't you?

H: Oh, please don't say such a thing. Although
I have seen nothing of the world, it's very
kind of you to give instructions to me.
I'm quite satisfied with my present position,
as I've nothing to worry about.
They say, "Man has to engage in an undaunted
struggle with adverse circumstances."

We must resign ourselves to fate.

O: That's right.

What you and I are today are by fate.

Fate, fate! I say, fate.

H: Yes, fate.

Well, Ma'am, man has to be careful about his health and never becomes ill unless he worries about things. So said a certain famous doctor.

For the purpose, enjoyment is best.

Excuse me, but you're fond of a play, aren't you?

O: Oh, I'm fond of a play. You're also fond of it, aren't you?

H: Yes, I'm exceedingly fond of it. Above all, I take much more interest in a "joruri" (a ballad-drama) of a puppet-show than in a "kabuki" play.

O: Oh, we're of the same taste. I'm also very fond of a "joruri".

I used to enjoy my time in reading a "joruri" book except when I rarely went home.

H: As for me, before I came to this mansion, I often went to the theater.

Among a great many "joruri" nothing is more interesting than the joruri of the "Chushingura"

(The Story of the Forty-Seven Faithful Retainers.)

O: Although I'm also fond of "Chushingura", I hate the cunning face of Moronao.

H: Well, do you think it reasonable or reckless that Enya-dono stabbed at Lord Moronao? What do you say?

O: Well, let me see. I'll admit he was short-tempered, but was obliged to do so since he bore many a grudge against the man, I should say.

H: Well, in my opinion, Enya-sama was reckless although you favor him.

He should have taken good care of himself, but he destroyed himself out of his petulance. His parents who survived him must have grieved very much over his death. Ha, ha-----!

Oh, I remember Hangan-dono had no parent.

Ha, ha! What do you say?

As a result, he led to destruction and his lady -----.

"His retainers lost their jobs. The only one's recklessness brought evil to numbers of people."

How do you suppose his retainers grieved over his death? Oh, I'm sorry you expressed such an opinion. Oh, how funny! Ha, ha -----.

Well, I'll go and see if the drug is ready.

(Starts rising to her feet when Onoe detains her.)

O: Well, Hatsu, change your clothes, as well.

H: Do you want me to go somewhere on an errand?

O: Anyway, change your clothes.

H: Very well.

"Hearing Onoe's suggestive words, she goes to the kitchen.

Afterward Onoe can't bear her sorrow and sheds tears stealthily and then writes her name on a sheet of white paper, as she'll be no more tomorrow."

Vocal Solo: "She writes a long letter, puts the letter in a letter-box made of leather together with the slipper, a cause of her mortification and ties the cord of the letter-box."

"She manages to shut the lid of the letter-box and tries to keep back her tears with the sleeve,"
(O-hatsu enters her own room on the left.

Afterwards Onoe takes out an ink-case, writes a letter, puts it in the letter-box and closes the lid of the box.)

"O-hatsu makes a decoction of a drug at the kitchen, then comes out with the drug-pan in one hand and a cup in the other and takes notice of the letter-box."

(O-hatsu who has changed her clothes comes out with the drug-pan and notices the letter-box.)

H: Oh, my goodness!

To whom have you written a letter though you feel sick?

What's the matter?

"Hearing her words, Onoe says with an unconcerned air."

O: Well, I shall have to send this letter to my mother right away.

I'm sorry to trouble you, but bring this letter to her, please.

"Being told by her to do so cheerfully, O-hatsu feels fidgety."

H: Well, then, I'll go. Oh, look! The sky is getting cloudy.

Excuse me, but please let me do so tomorrow.

O: Hatsu, even if you are free with me, you despise me as I'm a woman.

Are you going to disobey my order though I'm your mistress?

H: Oh, no, I don't mean that, but please let me go on this errand tomorrow.

O: If you don't go, I won't ask you to do so.
tomorrow.

H: Please let me do so ~~xxxxxx~~

O: Well, then, I won't ask you any more.

H: Won't you? Instead, tomorrow morning-----

O: Oh, no, you needn't go tomorrow or the day after tomorrow. I dislike such a wilful woman as you.

That's why I want you to go back to your house from now on. (Draws up the letter-box when O-hatsu gets startled and clings to her hands.)

H: Alright, I will go, I will go.

O: Well, then, will you go?

H: I will go, but I hope you won't dismiss me.

O: If you go, I won't do such a thing.

H: I will go.

"She carries the letter-box and goes out to the passage."

(She goes out of the paper sliding-doors.

I don't want to go on this errand today, as I'm very much worried about her.

She doesn't unbosom herself even to me, so I feel anxious about her.

I have a presentiment of her crisis.

Ah, how anxious I feel about her!

Even if I incur her displeasure, I will pretend to go, but won't go.

Oh, no, it may be an urgent business.

I shan't be able to do such a cunning thing.

Oh, in such a case I'll ask for Buddha's help.

"She places her hands together in prayer."

(She turns to the household altar in her room.)

Oh, holy Goddess of Mercy and, Goddess for Children, I hope you'll protect my mistress till I come back here. Well, I'll just run down.

(O-hatsu starts going to the stage-passage.)

O: Oh, Hatsu.

I hope you'll take good care of yourself and won't hurt yourself.

"She tucks up her clothes and goes to the gate."

(O-hatsu goes over there.)

"Onoe sees O-hatsu off till her shadow disappears. Unintentionally she breaks down crying and after a little while looks up."

O: I've quite recently have come here, so I have no friends, but she regards me as her mistress and worries about me. I appreciate her kindness.

"I must thank her."

She understood my grudge against Iwafuji, gave an illustration of the "joruri" and suggested me to keep my temper.

She is laudable and clever.

Without knowing that she saw me for the last time in my life, when she comes back, how "she will grieve over my death, I'm afraid.

She throws herself down in tears, but after a while lifts her face."

This year I've received a number of letters from father and mother.

In this letter mother writes about me in detail.

(Take's a letter out of the hand-chest and reads:)

Recently cold and epidemics have been raging, so I'm very much worried about you.

This talisman of the Hagi Temple is against diseases.

You must be on good terms with your companions, so when any one of them is ill, you ought to look after her.

Besides, you should take good care of yourself, be careful about your food, and sometimes drink some rice-wine and divert yourself so as not to become melancholy.

First of all, you ~~should~~ should word hard.

After three years your term of service will be up, so I'm looking forward to your coming back.

"She still worries about me as if I were a small child."

Although I'm now a grown-up woman, she is still anxious about me.

When she hears of my death today, "she might die on the spot as she is faint-hearted, I'm afraid."

I don't mind dying now, but I feel very sorrowful when I think of her grief over my death.

"Allow me to write my last letter in thin-India-ink and die before you. She breaks down crying and after a while wipes off her tears."

Ah, it's cowardly of me to do so.

Although I'm a woman, I'm in the service of the warrior's house.

I was hit on the face by her with the slipper.

How could I live out ignobly?

Before Hatsu comes back, I'll have to carry it out.

"She makes up her mind"

(Just then Once looks at her dagger and seems to be lost in thought.

The stage-settings revolve.)

The main stage represents the outside of the brick wall.

"The setting-sun shines. Near the wall O-hatsu and a man hurriedly come."

(Over there a footman comes out with a paper lantern. Following him, O-hatsu comes out to the stage passage with the letter-box.)

Footman: Hurry up! It looks like rain, I'm afraid.

Hatsu: Oh, my! I've something worry about. Don't say such a thing as rain.

F: But it's unlikely that it'll be fine.

H: Oh, don't say such an unpleasant thing.
Step on it!

F: Very well. I'll go, but it's a very dark night.
Should the light of this paper lantern be out,
we should have to lose our way at the crossing of
Rokudo.

H: Don't do so much talking about unpleasant things.
Be silent and go.

F: Certainly.

Well, then, I'll go as if I were a dead man.

(Goes to the end of the stage passage when O-hatsu feels uneasy.)

H: Oh, don't say so many unpleasant things.
How I feel uneasy! (Thinks.) Well, listen to
me, please. You needn't go with me, so go back

to the mansion right away and tell Ayase-sama's maid to go to Onoe-sama's room and look after her as she might have some business till I come back.

F: Certainly. But are you going alone from here?

H: Oh, don't worry!

Go and tell her to do so, please.

F: Well, then, I'll leave you. (Starts going when the light of the paper lantern goes out.)

Heavens! The light of the paper lantern has been blown out by the transitory wind. Now I'm in a fix. Save us, merciful Buddha!

(The footman ~~is~~ retraces his steps and goes away. O-hatsu tries not to listen to his words.)

H: I wonder why she sent me on an errand today.

I haven't yet walked even a step farther.

(The ~~caw~~ of a crow is heard.)

Oh, I have a presentiment. The crow is cawing.

Well, shall I pretend to go to her parents' house?

Oh, no, I shall have to go there hurriedly.

(Changes her mind and starts going when she trips on a stone and the thong of her sandal breaks.)

Indeed, make haste, less speed!

I've a presentiment in connection with the proverb.

Oh, I'm glad I can see the light over there.

I'll go there. (Comes to the wayside lamp and adjusts the thong. With the sound of running feet, over there Datehei dressed as a footman and Chikara nearly taking off his ceremonial dress come out struggling with each other for "Ranshatai" wrapped up in a small crape wrapper and immediately come into the stage where they throw away "Ranshatai" after a little grappling when the light of the wayside lamp goes out. In utter darkness O-hatsu come near them. After all Datehei and Chikara try to take the letter-box which O-hatsu has from both sides when the cord gets untied and the slipper and the letter come out from within the box.

The three persons struggle for the things.

The moon comes out. Datehei takes up the letter while Chikara takes up the slipper.)

Chikara: Oh, this is a slipper.

Datehei: The last letter!

(Hatsu hears him say so.)

H: Oh, I must be in a hurry. (Takes the letter
and slipper from both of them and goes away
hurriedly.

Thereupon the two men grapple with each other.
The stage-settings revolve.)

The main stage represents Onoe's room again.

On the left there is a large paper-framed night-light; on the right Onoe clad in white is dead with incense and flowers on a desk for offering up prayers before her.

"The toll of the evening bell sounds lonesomely. She tumbles down and rises to her feet and then goes to the passage."

Over there O-hatsu comes out hurriedly and notices Onoe's dead body.

Hatsu:

Yipe! She is dead!

If I had come back a little earlier, I wouldn't have let her die.

I say, Ma'am, Onoe-sama, Onoe-sama!

"She shouts, but her mistress is no more.

She breaks down crying."

H:

She cut the windpipe and died, so she can't reply to me.

Today I overheard them speak ill of her in the palace, so I felt mortified, for I'm her servant.

Although I'm a woman, [I'm a warrior's daughter,]
so I've wanted to wreak my wrath on them and
been in deep thought.

I'm sorry she didn't unbosom ~~xxxxxx~~ herself to me after all. Ma'am, Ma'am!

(Notices a sheet of thick Japanese paper and a letter on the wooden stand for placing an offering on.)

Oh, this is an announcement letter! (Opens the letter and reads it through.) Oh, if I have this, their plot will be brought to light.

If I could take back the Buddha image from them, Onoe-sama's false charge would be dispelled.

Darn it!

I'll revenge myself upon Iwafuji on behalf of Onoe-sama.

"She takes up the hateful slipper, looks closely at it and sheds tears of mortification.

[Her glorious name will be recorded in history.]

(Takes up the slipper and expresses her mortification.

Just then, the sound of the wooden clappers is heard. Hearing a watchman say, "Night duty!," she distracts herself and conceals the slipper.)

"It is night now.

Everything such as the sound of the wooden clappers and the paper-framed night-light seems lonesome.

She drinks water out of her hands and holds the hateful slipper in one hand and Onoe's blood-stained dagger in the other.

The croak of a small frog sounds lonesome in the garden.

(According to the words of the "Joruri", she gesticulates and stabs at the wistaria under the eaves.)

"She makes up her mind".

(She secretly goes to the inner garden.)

----- Act Drop -----

16338

検

S H O C H I K U

Kabuki Play

"THE PATTERN OF WOMANHOOD"

(Kagami-Yama-Kokyo-Nishikie)

Last Act

----- Scene of Inner Garden

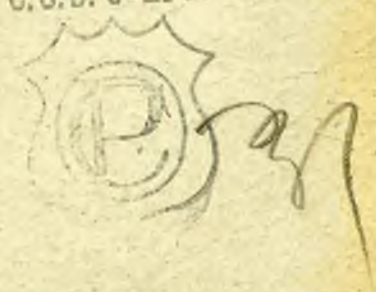
Again

To Be Presented By Sumizo, Tokizo &

Sojuro Joint Troupe At the Misonoza Theater

Nagoya From Dec. 3rd To , '47

C.C.D. J-2039



DRAMATIS PERSONAE:

Spy Umpei

Lady Iwafuji

Maid-Servant O-hatsu

Motome Anzaki

LAST ACT

Scene of Inner Garden

On the right of the main stage there is seen the house; in front there is the inner garden; on the right of the garden there is a wicket; on the left there is a fence beside which Japan globe-flowers are now at their best; from the awning the branches of the cherry-tree are out.

The croaks of frogs are heard. With the sound of the bell, the stage-settings are placed suitably.

Behind the stage there is the black curtain while on the right there is the wicket.

From the left comes out Umpei stealthily and throws a pebble. Iwafuji comes out of the wicket on the right.

Umpei: Lady!

Iwafuji: Hush! now about the matter I told you to carry out?

U: As you told me, I buried the evil-bringing doll at the corner of the north-west of the garden.

I: Oh, well done! Come near to me! I'll give you a prize.

U: Thank you very much.
(Iwafuji gives him some money.)

I: You go to the inner room right away.

(Whispers something in his ear.)

U: Certainly.

(Umpei rushes over there.

Iwafuji is in thought.)

I: Eki! The croaks of frogs in the grass
have died away simultaneously.

(I-hatsu stealthily comes out.

Iwafuji notices her.)

Who are you? What are you?

Hatsu: It's me.

I: I say, who are you? What are you?

H: Well, I am Hatsu.

(Says sternly.)

I: Oh, Hatsu! I mistook you for a spy.

Who has permitted you to come here
to this inner garden though no maid is
allowed to come here?~~to this~~

H: Well, Lady, I've come to ask you a favor.
Although I've wanted to call at your
room after you're through with your work,
it's an urgent business, so I've violated
the rule of the mansion and come ~~here~~.

I: Do you mean to say that you've come to this
inner garden as you've an urgent
business with me?

H: I've managed to come here.

I: And what's your request?

H: Well, my request is ----.

I: Tell me right now.

(Just then the black curtain drops.)

I: I say, tell me.

H: Lady, a serious matter has taken place.

I: What's the serious matter?

H: My mistress Onoe has had a fit of spasm
and won't come to herself.

If she should die, I would be at
a loss what to do. That's why I've come to ask
a favor of you. I'm sorry to trouble
you, but if you come to Onoe's room and
see how seriously she is ill, I shall be
very much obliged.

I: Well, then, do you mean to say that Onoe-
dono has had a fit of spasm and
won't come to herself? Then, you better let
her take a dose of medicine.

H: I've already done so,
but she won't come to ~~xxxx~~ herself at all.
I hear you've got a very good talisman.
Will you please lend it to me?

I: Oh, I feel pity for her, but sorry to say,
I haven't got such a talisman.

H: Whatever you may say, I know well you've
got the good talisman.

I: Hatsu, don't doubt me. If I had it,

I would be willing to lend it to you,
as it would do her good.

H: Now, Lady, I understand you're merciful.

Will you please lend it to me?

I: I say, I don't have such a thing.

H: I'm sure you have it.

I: What do you mean?

H: I mean the Buddha image.

I: Huh?

H: I've come to borrow it from you.

(Says strictly when Iwafuji gets shocked.)

I: Hm. Then, have you guessed I, Iwafuji,
have the Buddha image?

H: I've come here along the garden so as
to see you and borrow the effective talisman for
Onoe's illness from you without fail in spite
of the darkness of the night.

Lady, I must look after my mistress for she
is ill. It's also my service in this house,
I think.

(During the words, she gradually
draws close to Iwafuji.)

I: Oh, I see. Since my companion is ill,
I'll have to inquire after her. Alright,
I'll inquire after her.

H: Well, then, will you please inquire after her?

- I: I will. Show me into her room.
- H: Certainly, I will.
(Starts going when Iwafuji seems to be in
thought and holds her head.)
- H: What's the matter, Lady?
- I: I've also had a headache, my Chronic disease.
Oo--ouch! I've a headache now,
so you go ahead of me.
- H: Have you a headachi?
(Is lost in thought.) I've got a good
talisman for the headache.
- I: And what's the talisman?
- H: This is it. (Takes out the slipper and
puts it on Iwafuji's head.
Iwafuji touches it with her hand and thinks.)
- I: Oh, this is a slipper, isn't it?
- H: This slipper is very effective for you headache.
(Thereupon Iwafuji takes the slipper
off her head and seizes O-hatsu by the neck.)
- I: What a rude woman!
You've brought the slipper instead of a talisman and
got even with me on behalf of Iwafuji.

Hm, now I've lost my temper.

I'll let you have the same fate with
her. (Thrusts away O-hatsu, draws the
dagger and stabs at her. Thereupon
O-hatsu takes up the umbrella
placed on the ground and parries the blow
when the Buddha image drops from within
the umbrella, so O-hatsu loses no time
in taking it up.)

H: Oh, this is surely the Buddha image.
(Iwafuji tries to stab at her again.)
Jee! I've wanted to see this Buddha image,
so I've let you have your own way.
Now I'll avenge on my mistress Onoe's death.
Be prepared for death!

I: None of your cheek! You shall die.

H: I'll kill you.

I: I will.

(Both of them have a rough-tumble with each
other.)

Both: Come on!

(With music, both of them have a rough-tumble
with each other.

After all O-hatsu stabs Iwafuji to death.)

H: Serve you right!

My mistress Onoe bore a grudge against you and died.

(Beats Wafuji's body with the slipper
to her satisfaction.)

Ma'am, please wreak your wrath on her now.

(Just then Motome comes out.)

Motome: Say, wait! Don't do a rash thing.

As for Wafuji, she turned out to
be a rebel.

Hatsu, you killed Onoe's enemy out of your
faithfulness to your mistress.

Now about the Buddha image?

H: Well, as to the Buddha image, I obtained it together
with Wafuji's secret message for
the evil deed, so the other article
"Ranshatai" must ----.

M: Oh, I could obtain it without difficulty.

H: Well, then, the lost two articles
have been acquired again, haven't they?

M: Indeed your distinguished service is praiseworthy!

H: Oh, thank you.

M: Hearing of your faithfulness, the lord
has told me to let you succeed Onoe
as Onoe the second.

H: Oh, thank you very much.

M: Now, let's go to the hall.

H: Well, then, Motome-sama.

M: Right away.

- 8 -

H: I hope you'll introduce me to the lord.
(The sound of the wooden-clappers.)

M: Congratulations, congratulations,
Matsu.

----- Curtain -----